





DON BANKS

I'M EASY

FOR JAZZ ENSEMBLE



# *I'M EASY*

## *EDITOR'S NOTE*

Don Banks (1923 - 1980) was Australia's most important modernist composer in the third quarter of the 20th century. His principal publishers were Schott and Co of London, although a few items were published by others, including Chester and Novello. However, nine works remained unpublished at the time of his death, and these are now being published by *Southern Voices* :

| <u>Title</u>                                  | <u>ISBN</u>   |
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| <i>I'm Easy</i>                               | 1 876463 11 2 |

Of these, *I'm Easy* is a piece of jazz in the 'swing' idiom, composed in London in 1956 for the ensemble of Australian jazz violinist, Don Harper.

Please note that a set of parts for *I'm Easy* is available with this score (at no extra cost). Enquiries should be addressed to the distributor (the Australian Music Centre) at the address given on the copyright page.

Graham Hair  
Music Department  
Glasgow University  
2002



# DON BANKS

## I'M EASY

FOR JAZZ ENSEMBLE

Full score

Southern Voices

ISBN 1 876463 11 2

This new edition 2002  
*Southern Voices*  
38 Diamond Street  
Amaroo, ACT 2914  
AUSTRALIA

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Distributed by *The Australian Music Centre*, trading as *Sounds Australian*  
PO Box N690  
The Rocks  
Sydney, NSW 2000  
AUSTRALIA  
*tel* +(612) 9247 - 4677  
*fax* +(612) 9241 - 2873  
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ISBN: 1 876463 11 2

Printed in Australia by  
Quickprint Pty Ltd  
17-21 University Avenue  
Canberra City, ACT 2600  
*tel* + (612) 6249 1455  
*fax* + (612) 6249 1413  
*email* quickprint@quickprint.com.au

## *PUBLISHER'S NOTE*

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For these reasons, each copy bears a separate print date as well as a publication date (and may bear an edition date as well). In the case of the present volumes the dates in question are:

Publication (and first edition) date: 31 / 12 / 2002

Print date:



## *ACKNOWLEDGEMENTS*

Grateful acknowledgement is due to the Arts and Humanities Research Board (United Kingdom) for a grant which made possible the research for my forthcoming monograph *Meeting Place: The Music of Don Banks*, the research for which also made possible the provision of the introductory notes (on both the composer and the work) which appear in this second edition.

Cover design for this volume by John Cornish, 1/28 Albert Street, Petersham, NSW 2049, Australia.

Covers printed in the United Kingdom by Campsie Litho Ltd, 51 French Street, Glasgow, G40 4EH, Scotland.

The music typesetting software used in this volume was *Calliope* by Dr William Clocksin of the Computing Science Department, Cambridge University, United Kingdom.



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## DON BANKS: AN INTRODUCTION TO HIS WORK

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Don Banks was Australia's most important modernist composer in the third quarter of the 20th century. His most important works were probably the orchestral and chamber works which he wrote while living in London between 1950 and 1971, but he also made a significant contribution to Australian jazz, wrote a great deal of imaginative film music, composed the most important Australian contributions to the 'third-stream' genre (combining aspects of jazz and 'classical' practice), and made some isolated but distinctive contributions to developments of a more 'experimental' nature, including facets of Australian electronic music.

He was born in South Melbourne in 1923, and had a good start in life for a future composer, being the son of a professional band musician who played numerous instruments: all the saxophones (soprano, alto, tenor, baritone and bass) as well as percussion, piano and trombone. The young Banks' memories of those early years include performances given by his father's band at functions at Government House in the thirties. During his schooldays at Melbourne Boys' High School (1937-9) Banks acquired a passion for jazz, which remained with him all his life. The following decade was to see him become perhaps the most important pioneer of early bebop in Melbourne in the late forties, with various bands, including his own: the Donny Banks Boptet.

During the earlier years of this period (1941-6), Banks served with the Army Medical Corps in Melbourne, while playing jazz at night in various Melbourne venues. After the war (1947-9), he joined the large number of ex-servicemen who undertook belated tertiary studies: in his case the Diploma of Music at the Melbourne University Conservatorium. But he also continued to play jazz with his Boptet. The Boptet's final appearance was on radio station 3AR in January 1950 as part of the ABC's programme *Thursday Night Swing Club* (though the music it played was almost certainly not swing but bebop), just before his departure for London.

In early 1950 Banks left Australia to study in London, and thereafter jazz took a secondary part in his life, and although he always insisted on being identified as an Australian composer, he became quite a cosmopolitan in outlook. Certainly, the first few years of his period of residence in Europe were spent studying with three of the finest teachers of that (or any) day -- Matyas Seiber (who was Hungarian), Milton Babbitt (American) and Italian Luigi Dallapiccola (Italian) -- none of whom had any

serious connection with Australia. He studied privately with Matyas Seiber in London, from early 1950 until mid-1952. During the summer of 1952, he took a course at the American Institute in Salzburg with Milton Babbitt, and then spent the 1952-3 academic year studying with Luigi Dallapiccola in Florence. After this he settled back in London, though there was one further significant period of study three years later, when he attended a summer school at Gravesano in Switzerland in August 1956. This took place at the villa of the famous conductor Herman Scherchen, who had a passionate interest in new music, and the principal lecturer was the Italian composer Luigi Nono. Sessions were devoted principally to the study of the *Orchestral Variations* of Schoenberg and Webern (at that time works comparatively little-known in Europe, but widely regarded by composers such as Nono as heralding the future of music), and to electronic music (Scherchen had a private studio of his own *in situ*).

These early years of apprenticeship also saw his first significant compositions. His first substantial success was with his *Duo for Violin and Piano*, written under Matyas Seiber's tutelage during 1951, which was awarded the Edwin Evans Prize in 1952. The prize was presented by Professor Edward Dent at a performance in London in February 1952. The visit which Banks made to Salzburg in the summer of that year to study with Babbitt also enabled him to hear his *Duo* played at the 1952 ISCM Festival there. His *Four Pieces for Orchestra*, written during his period of study with Dallapiccola, was given in 1954 by the London Philharmonic Orchestra conducted by Sir Adrian Boult. His *Three Studies for Cello and Piano*, composed soon after his return from Florence, were premiered by Nelson Cooke and Eric Parkin in London's Royal Festival Hall in April 1954.

Towards the end of the fifties, Banks began a significant career in composing for film. Essentially this remained the principal means by which he earned his living for his remaining years in London, along with teaching work at Morley College. He composed a huge quantity of music for film: documentaries, features, animated films, even TV advertisements. No account of Banks' work would be complete without reference to – in particular – those classics of vernacular culture, the 'Hammer Horrors'. Banks wrote 19 feature films, of which the 10 or so for Hammer Productions form the centrepiece. Into these scores he poured huge quantities of music which drew on every one of the musical idioms in which he had developed expertise, as occasion demanded. Although these film scores (and indeed most of his music outside the symphonic and chamber output) has been taken as peripheral in some accounts of Banks' work, they nevertheless allowed him to 'let his hair down' – free of the sometimes restrictive constraints of expectation imposed by audiences for jazz or 'classical' music, and in some respects show the different sides of his personality in even more vivid form than the symphonic and chamber works.

These films for which he wrote such huge quantities of music (something like 15-20 hours altogether) should probably be described – frankly – as 'B' movies, though this somewhat severe judgement is by no means universally shared, as can be deduced from the fact that Hammer has found it worthwhile during the nineties to re-issue quite a number of them on video as 'cult' movies. These re-issues include *The Mummy's Shroud*, *The Reptile*, *Rasputin the Mad Monk*, *Nightmare*, *The Torture Garden* and *The Evil of*

*Frankenstein*. Nevertheless, 'B' movies or no, we should recall that many of the greatest popular songs of the century come from musicals which 'bombed' after a few performances, and that often the songs they contained took on a new life of their own thereafter. In the same way, I believe that a good deal of Banks' film music is considerably stronger than the films in which it appeared, and deserves to be re-recorded for its own value. Indeed, in the cultural climate of the end of the century, when the rather patronising view of film music as inherently a second-class genre – quite a widespread attitude amongst composers of previous generations – is gradually fading away, and re-issues of film scores have become a more and more ubiquitous feature of the CD catalogues, this is now quite likely to happen.

If you look up Don Banks in the 1980 edition of the *New Grove Dictionary*, the article there by British journalist William Mann concentrates, as you might expect, on the side of his work by which he became best-known in Britain: the composer of "serious" works for orchestral and chamber forces in a 'modernist' idiom – works which make considerable demands on listeners' powers of perception and conception, and are predicated on a deep background knowledge of the development of 'progressive' musical styles in this century. The pieces on which Mann's assessment is based are essentially the chamber pieces beginning with the *Sonata da Camera* (1961) and the *Horn Trio* for the Edinburgh Festival (1962), leading to successes with larger orchestral canvasses such as the *Horn Concerto* for Barry Tuckwell and the London Symphony Orchestra (1966) and the *Violin Concerto* for the 1968 London Promenade Concerts, although the final work in this impressive sequence was written after his return to Australia in the early seventies: *Prospects* for the opening of the Sydney Opera House (1973).

Certainly these pieces do in some sense manifest the cosmopolitan qualities to be expected of an 'expatriate'. Nonetheless, the tone of Mann's article (basically a sympathetic one) makes a good deal of Banks' 'regional' origins. Conversely, and perhaps ironically, it's in Australia that writers have tended to emphasise the European, 'expatriate' aspect of his work.

Even if we regard these chamber and orchestral pieces as the 'core' of Banks' output, there are several other genres to which he made significant contributions, and which should be mentioned here. One was 'third-stream' music, in which jazz idioms and jazz performers were integrated with the 'classical' idiom and forces such as string quartet, chamber ensemble and orchestra – works such as *Settings from Roget*, *Intersections* and later *Nexus*.

Another was electronic music. As he was reported as saying on the subject many years later: "The language of music must be constantly reworked, and I believed that in time the avant-garde of today will become the mainstream of music in the future". Experiments with electronic music began in the sixties, but there were many trials and tribulations involved in getting access to facilities for electronic music in London at that time. Considering the magnitude of these problems, it is hardly surprising that electronic music never became more than a secondary component of his output (as it might have done, had he come to maturity a generation later, when

better equipment had become cheaper and more widely accessible), and when he did call on electronic resources, it was usually in combination with 'live' instruments.

In *Meeting Place*, written for the London Sinfonietta in 1970, he went a stage further still, combining both the 'third-stream' idiom and electronic media. But it was not until after his return to Australia that he was involved in the event in which this 'experimental' side of his musical personality reached its apotheosis, in one of the major events in which he was involved in Canberra in the early seventies, the 'no-holds-barred' audio-visual extravaganza *Synchronos '72*, which combined these elements plus yet another: visual images created and projected by Stan Ostojka-Kotkowski.

In 1970 Banks paid a visit to Australia, and then decided to return to Australia to live, which he finally did, after a further year in London, in 1972. He joined the staff of the Canberra School of Music for several years, and eventually moved to the Sydney Conservatorium of Music in 1978. For much of this period his work was hampered by the illness from which he eventually died in 1980, and although he wrote a number of successful works during the seventies, it would not be an unreasonable assessment that the major scores which he had written in London during the sixties remained his best.

Much of Don Banks' music is published by Schott. This means that performing scores of some of the solo and chamber works are available for purchase, as well study or miniature scores of some of the larger works. But a good number of these Schott works are still available only on hire. The works which were not published during his lifetime are now available for purchase from *Southern Voices* through the Australia Music Centre.

The principal repository of Banks' documentary material is the National Library of Australia. The manuscript collections of the NLA are, as one would expect, a rich resource for Australian Studies in most fields. But, compared to the resources for the study of literature, painting and other art forms, those for music are as yet rather more limited. Fortunately, the Banks Collection is one of its most significant musical resources. It is divided into two principal components: the Manuscript Room Collection (MS 6830) and the Petherick Room Collection (MUS BANKS). The most important things in MS 6830 are the music manuscripts (scores, parts, drafts, and sketches of chamber, orchestral, film and TV music, in the main) of most of his compositions (25 large black boxes) and the personal papers (34 large grey boxes, containing correspondence, programmes, scripts, diaries, and much else). The Petherick Room Collection consists of Banks' personal library: scores by other composers, books and journals (322 catalogued items, some of which are themselves bundles of several or many items) and recordings, on cassette, reel-to-reel tape and disc, not only of music, but also of broadcast talks, interviews and other spoken material (several hundred items in all). The collection was acquired by the NLA on the 10th August, 1982, but various bits and pieces have been added to it in the last sixteen years.

Overall the Don Banks Collection presents a remarkably rounded portrait of the composer and his activities, but there are some *lacunae*, above all the film scores.

Unfortunately, the NLA's archive contains only the short-score sketches for most of the film music (in pencil on three- or four-stave systems). The composer's widow, Valerie Banks, who now lives in Canberra, holds three or four full scores. The rest are probably somewhere in the Hammer archives, but since the musical manuscripts in the Hammer archives are largely uncatalogued and in a state of some disorder, I have not yet managed to reassemble complete and coherent full scores for the whole series of Banks movies in a form which precisely matches what is on the sound-tracks, though I hope to do so in the next year or two.

Writings about Don Banks are rather in need of updating. Since his activities, as sketched above, covered several fields of composition which ordinarily have little to do with one another, most writers who have attempted an assessment of his work have concentrated on one or two of these fields and ignored or skimmed over the others. There have also been several symposia with chapters in which his work has been discussed – albeit mostly quite old ones by now. However, in one recent one (see the bibliography, below) Randall D Larson discusses Banks' music for the Hammer horror movies, and describes him as 'the crown prince' of the genre. None of these quite gets to grips with the many identities which were an essential part of Banks' musical personality.

In the eighties and nineties we have become more accustomed to the idea that the work of Australian composers often embodies many musical identities, because of the arrival of a generation of composers, now in their thirties and forties, whose work, while thoroughly Australian in outlook, is less likely than the previous generation to accord precedence in the determination of identity to such straightforward factors as citizenship of a particular nation state or inhabitation of a particular landscape, and is equally influenced by a plethora of compositional practices derived from their contacts with the European new music festivals, the many sub-cultures of American musical life or the popular musics of six continents (amongst other possibilities). This phenomenon of multiple identity has sometimes been seen as analogous with, or perhaps an example of, the simultaneous development in other spheres of life of both globalisation and regionalisation (as for example within the European Union, in political and economic life). In the post-modern era, indeed, one might even say multiple identity has become the dominant paradigm in musical composition, in Australia as elsewhere, although the older tradition which tended to define Australian identity in terms of Australian landscape and something of an 'Asia/Pacific v Europe' polemic – a tradition promulgated for so many years by Peter Sculthorpe and others – has continued to find adherents.

A particularly interesting resource with respect to the 'jazzman' side of this multiple identity is in the National Film and Sound Archive in Canberra: the videocassette *The Melbourne Jazz Days, 1938 - 1950* by Banks' son Simon. A large part of this video is given over to interviews in 1985 with musicians who had played jazz with the young Don Banks in the forties, before he went to London to study, and these musicians all speak with great respect of his capabilities and originality as a jazz pianist and arranger.

Though there has not yet been a book devoted solely to Don Banks and his music, there have been a number of academic theses; several are in progress at various universities around the country as I write.

I should also mention two other forthcoming publications in which I have attempted to document the many identities of Don Banks more fully – a *Guide* to the NLA collection, *Don Banks on Music* – an anthology of the composer’s own writings, transcribed talks and interviews about music (many of them edited from the manuscripts and published for the first time) – and a monograph: *Meeting Place: the Music of Don Banks*.

Finally, a personal impression – one which remained unchanged from my first meeting with him in 1968 through a friendship of twelve years until his (by contemporary standards) quite early death at the age of 56: that of a slightly-built, quietly-spoken and unassuming person – very self-critical, but always ready to give credit where credit was due, whether to colleagues, students or other composers, and never given to carping or polemic. This flexible capacity to ‘give credit where credit was due’ was perhaps a key personality trait: one which enabled him to see, without ideological prejudice, possibilities in many different fields of musical composition – fields which espouse very different, even conflicting, ideas as to what constitutes musical value. Although, to be sure, this is a subjective personal impression of mine, it is not contradicted by the more objective, precise and complete answer to the question which the documentary evidence, especially the NLA collection, provides.

I joined the staff of the Sydney Conservatorium of Music in mid-1980, expecting to spend some time as Don Banks’ colleague, although it was apparent that he was already very ill. In fact, he died only a few weeks later, on September 5th of that year, and I became his successor as Head of Composition instead of his colleague. He was a few weeks short of his 57th birthday when he died, and his composing during those final years in Australia had been considerably affected by his battle with cancer. In other circumstances, one might have expected that much of his best work was still to come.

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2002

## *DON BANKS: LIST OF WORKS*



| <u><i>Title</i></u>                     | <u><i>Instrumentation</i></u>                 | <u><i>Date</i></u> |
|---|---|--------------------|
| Trio                                    | flute, violin and cello                       | 1948               |
| Fantasia                                | string orchestra                              | 1949               |
| Sonatina                                | piano   | 1949               |
| <br>                                    |   |                    |
| Divertimento                            | flute and string trio                         | 1951               |
| Duo                                     | violin and cello                              | 1951               |
| Five North Country Folk Songs           | soprano and piano                             | 1953               |
| Four Pieces                             | orchestra                                     | 1953               |
| Sonata                                  | violin and piano                              | 1953               |
| Five North Country Folk Songs           | soprano and string orchestra                  | 1954               |
| Psalm 70                                | mezzo-soprano and orchestra                   | 1954               |
| Three North Country Folk Songs          | soprano and piano                             | 1955               |
| Three Studies                           | cello and piano                               | 1955               |
| I'm easy                                | vln, double bass, trombone, guitar, pf, drums | 1956               |
| Pezzo Drammatico                        | piano   | 1956               |
| Episode                                 | small orchestra                               | 1958               |
| <br>                                    |   |                    |
| Sonata da camera                        | 8 instruments                                 | 1961               |
| Elizabethan Miniatures                  | flute, lute, viola da gamba and strings       | 1962               |
| Horn Trio                               | horn, violin, piano                           | 1962               |
| Equation 1                              | 12 players                                    | 1963               |
| Form                                    | tape  | 1964               |
| Three Episodes                          | flute and piano                               | 1964               |
| Concerto for Horn and Orchestra         | horn and orchestra                            | 1965               |
| Divisions                               | orchestra                                     | 1965               |
| Assemblies                              | orchestra                                     | 1966               |
| Settings from Roget                     | voice and jazz quartet                        | 1966               |
| Sequence                                | solo cello                                    | 1967               |
| Concerto for Violin and Orchestra       | violin and orchestra                          | 1968               |
| Prologue, Night Piece and Blues for Two | clarinet and piano                            | 1968               |
| Tirade                                  | mezzo-soprano and ensemble                    | 1968               |
| Dramatic Music for Young Orchestra      | orchestra                                     | 1969               |
| Equation 2                              | 12 instrumentalists                           | 1969               |
| Findings Keepings                       | chorus (+ optional bass guitar and drum kit)  | 1969               |
| Intersections                           | electronic sounds and orchestra               | 1969               |

|                             |   |      |
|-----------------------------|---|------|
| Fanfare and National Anthem | orchestra                                   | 1970 |
| Meeting Place               | chamber ensemble, jazz group, synthesizer   | 1970 |
| Commentary                  | piano and tape                              | 1971 |
| Four Pieces                 | string quartet                              | 1971 |
| Limbo                       | 3 singers, 8 instruments, 2-channel tape    | 1971 |
| Music for Wind Band         | wind band                                   | 1971 |
| Nexus                       | orchestra and jazz quintet                  | 1971 |
| Three Short Songs           | jazz singer and jazz quintet                | 1971 |
| Aria from Limbo             | mezzo-soprano, ensemble, 2-channel tape     | 1972 |
| Equation 3                  | ensemble, jazz quartet and electronics      | 1972 |
| Shadows of Space            | 4-channel tape                              | 1972 |
| Synchronos '72              | tape  | 1972 |
| Walkabout                   | children's voices and instruments           | 1972 |
| Take Eight                  | jazz quartet and string quartet             | 1973 |
| Prospects                   | orchestra                                   | 1974 |
| Carillon                    | 2-channel tape                              | 1975 |
| String Quartet              | string quartet                              | 1975 |
| 4 / 5 / 7                   | tape (graphic score for student performers) | 1976 |
| Benedictus                  | male chorus, jazz quartet, electronics      | 1976 |
| Trio                        | bass clarinet, elec pf, Moog synthesizer    | 1976 |
| 4 x 2 x 1                   | clarinetist and tape                        | 1977 |
| Magician's Castle           | tape  | 1977 |
| One for Murray              | solo clarinet                               | 1977 |
| Trilogy                     | orchestra                                   | 1977 |
| An Australian Entertainment | male voices                                 | 1979 |

In addition to these works of 'absolute' music, the following feature films have scores which were wholly or partly composed by Don Banks:

*Murder at Site 3* (Eternal Films Ltd, 1958)  
*The Price of Silence* (Eternal Films Ltd, 1959)  
*The Treasure of San Teresa* (Associated British Picture Corporation, 1959)  
*Jackpot* (Eternal Films Ltd, 1960)  
*The Third Alibi* (Eternal Films Ltd, 1961)  
*Captain Clegg* (Hammer/ Universal International, 1961)  
*Petticoat Pirates* (ABPC, 1963)  
*The Evil of Frankenstein* (Hammer/ Universal International, 1963)  
*Crooks in Cloisters* (ABPC, 1963)  
*The Punch and Judy Man* (ABPC, 1963)  
*Nightmare* (Hammer Film Productions Ltd, 1963)  
*Hysteria* (Hammer Film Productions Ltd/MGM, 1964)  
*The Brigand of Kandabar* (Hammer Film Productions Ltd, 1964)  
*Rasputin, the Mad Monk* (Hammer Film Productions Ltd, 1965)  
*The Reptile* (Hammer Film Productions Ltd, 1966)  
*The House at the End of the World* (Alta Vista Film Productions Ltd, 1966)  
*The Mummy's Shroud* (Hammer Film Productions Ltd, 1966)  
*The Frozen Dead* (Hammer Film Productions Ltd, 1967)  
*The Torture Garden* (Hammer Film Productions Ltd, 1970)

This list does not include the many documentary, animated and television films for which Banks wrote the music. For information on these films please consult Graham Hair: *A Guide to the Don Banks Collection in the National Library of Australia* (Canberra: Manuscripts Division, National Library of Australia), ISBN 0 642 10711 4.



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# DON BANKS: I'M EASY FOR JAZZ ENSEMBLE

## PROGRAMME NOTE

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Don Banks' *I'm Easy* was composed in 1956 for a recording session by the ensemble led by Australian jazz violinist Don Harper, who was, like Don Banks, also resident in London at that time. *I'm easy* was recorded in London on November 13th, 1956 and issued as a 10-inch 45rpm disk on the Nixa label (Nixa NJE 1034) under the title *Introducing the Don Harper Quintet*. The disk contains performances of three other numbers: *I may be wrong*, *Just Rockin' (Don's tune)* and *My Grandfather's Clock*. Banks also provided fully-orchestrated 'head' sections for the first two of these. *I may be wrong* is a version of the old 1929 'standard', while *Just Rockin' (Don's tune)* is probably a (Don) Banks 'head' based on a (Don) Harper tune. The third, a version of the old Victorian parlour tune, is entirely improvised. The disk overall is of variable quality, the elegant and witty *I'm Easy* being far superior to the rest.

The other four performers who accompanied Don Harper's violin on the recording were George Chisholm (trombone), Ken Jones (piano), Bobby Kevin (drums) and Sammy Stokes (bass). Banks' score actually provides a sixth part (for guitar), which is omitted from the recording. Perhaps the projected guitarist fell ill, or Banks allowed for future 'live' performances by the 'Don Harper Sextet.'

By now it is well-known that Banks was himself one of Australia's foremost jazzmen in the early years of his career. Certainly he has usually been considered the foremost bebop pianist in Melbourne during the late forties. At that time bebop was a newish idiom even in the United States, so it is clear that, in the Australian context, Banks' thinking was as innovative in jazz as it was later to be in chamber and symphonic work. In later works, such as *Equation I and II*, Banks was to fuse the bebop and 'classical' idioms together in the style then known as 'third-stream', and in the film *Hysteria* he provided 45 minutes of big-band music in a more 'advanced' (chromatic and dissonant) idiom. *I'm Easy* is, however, from a different world: a bagatelle, whose character approaches that of 'light' music. It harks back to the 'swing' era, and shows little trace of the composer's bebop background and innovative musical personality. It is, nevertheless a delightful and elegant 'soufflé'.

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2002



Don Banks: *I'm Easy*

for Jazz Ensemble

*score*



# I'm Easy

for Jazz Ensemble

Don Banks (1956)

Fast two

The musical score is arranged in a system with six staves. The top staff is for Violin, showing a melodic line with four measures, each starting with a first ending bracket labeled 1, 2, 3, and 4. The second staff is for Trombone, which is mostly silent with rests. The third staff is for Piano, showing a melodic line in the right hand and chordal accompaniment in the left hand. The fourth staff is for Bass, showing a simple bass line. The fifth staff is for Guitar, showing a series of chords: Dm7, Fm6, Em7, and Eb dim. The bottom staff is for Drums, showing a simple drum pattern.

5 6 7 8 *ad lib pick-up*

Dm7 F C6

9 10 11 12

(mute)

Dm7 G7(b9) Em7 Ebm7

13 14 15 16

Chords: Dm7, G7, C, C#dim

17 18 19 20

Chords: Dm7, G7(b9), Em7, Ebm7

21 22 23 24

25 26 27 28

$Dm7$   $G7$   $C$   $C^\#dim$   
 $Dm7$   $G7$   $C$   $C^\#dim$   
*ad lib*  
 $B_b m7$   $A_7(add C_b)$   $A_b maj7$   $A_b^6$   $Fm6$   
*ad lib*

29 30 31 32

33 34 35 36

Dm7(9) G7(b9) C C#dim

*ad lib*

Dm7 G7(b9) Em7 C#dim

Dm7 G7(b9) Em7 D+11(b9)

*ad lib*

37 *v* *v* 38 *v* 39 *ad lib pick-up*<sup>40</sup>

Dm7 Fm6 C<sup>6</sup>

41 42 43 44 45 46 47 48

*Violin Solo*

Dm7 G7(b9) Em7 E<sub>b</sub>m7 Dm7 G7 C C<sup>#</sup>dim

Dm7 G7(b9) Em7 E<sub>b</sub>m7 Dm7 G7 C C<sup>#</sup>dim

Dm7 G7(b9) Em7 E<sub>b</sub>m7 Dm7 G7 C C<sup>#</sup>dim

*ad lib*

(violin solo, cont)

49 50 51 52 53 54 55 56

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C

*ad lib*

(violin solo, cont)

57 58 59 60 61 62 63 64

Bbm7 Ab7 Abmaj7 Ab6 Dm7 G7(b9) C C#dim

Bbm7 Ab7 Abmaj7 Ab6 Dm7 G7(b9) C C#dim

Bbm7 Ab7 Abmaj7 Ab6 Dm7 G7(b9) C C#dim

*ad lib*

(violin solo, cont)

65 66 67 68 69 70 71 72

Dm7 G7(♭9) Em7 E<sub>b</sub>m7 Dm7 G<sup>7</sup> C C<sup>#</sup>dim

Dm7 G7(♭9) Em7 E<sub>b</sub>m7 Dm7 G<sup>7</sup> C C<sup>#</sup>dim

Dm7 G7(♭9) Em7 E<sub>b</sub>m7 Dm7 G<sup>7</sup> C C<sup>#</sup>dim

*ad lib*

73 74 75 76 77 78 79 80

*Trombone Solo*

Dm7 G7(♭9) Em7 E<sub>b</sub>m7 Dm7 G<sup>7</sup> C C<sup>#</sup>dim

Dm7 G7(♭9) Em7 E<sub>b</sub>m7 Dm7 G<sup>7</sup> C C<sup>#</sup>dim

Dm7 G7(♭9) Em7 E<sub>b</sub>m7 Dm7 G<sup>7</sup> C C<sup>#</sup>dim

*ad lib*

81 82 83 84 85 86 87 88

(trombone solo, cont )

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C

*ad lib*

89 90 91 92 93 94 95 96

(trombone solo, cont )

Bbm7 A7 Abmaj7 Ab6 Dm7 G7(b9) C C#dim

Bbm7 A7 Abmaj7 Ab6 Dm7 G7(b9) C C#dim

Bbm7 A7 Abmaj7 Ab6 Dm7 G7(b9) C C#dim

*ad lib*

97 98 99 100 101 102 103 104

(trombone solo, cont )

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C C#dim

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C C#dim

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C C#dim

*ad lib*

105 106 107 108 109 110 111 112

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C C#dim

*Piano solo*

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C C#dim

Dm7 G7(b9) Em7 Ebm7 Dm7 G7 C C#dim

*ad lib*

113 114 115 116 117 118 119 120

Dm7 G7(♭9) Em7 E<sub>b</sub>m7 Dm7 G<sup>7</sup> C  
 (piano solo, cont )  
 Dm7 G7(♭9) Em7 E<sub>b</sub>m7 Dm7 G<sup>7</sup> C  
 Dm7 G7(♭9) Em7 E<sub>b</sub>m7 Dm7 G<sup>7</sup> C  
*ad lib*

121 122 123 124 125 126 127 128

B<sub>b</sub>m7 A<sub>b</sub><sup>7</sup> A<sub>b</sub>maj7 A<sub>b</sub><sup>6</sup> Dm7 G7(♭9) C C<sup>#</sup>dim  
 (piano solo, cont )  
 B<sub>b</sub>m7 A<sub>b</sub><sup>7</sup> A<sub>b</sub>maj7 A<sub>b</sub><sup>6</sup> Dm7 G7(♭9) C C<sup>#</sup>dim  
 B<sub>b</sub>m7 A<sub>b</sub><sup>7</sup> A<sub>b</sub>maj7 A<sub>b</sub><sup>6</sup> Dm7 G7(♭9) C C<sup>#</sup>dim  
*ad lib*

129 130 131 132 133 134 135 136

Dm7 G7(b9) Em7 E<sub>b</sub>m7 Dm7 G7 C C#dim

(piano solo, cont)

Dm7 G7(b9) Em7 E<sub>b</sub>m7 Dm7 G7 C C#dim

Dm7 G7(b9) Em7 E<sub>b</sub>m7 Dm7 G7 C C#dim

*ad lib*

137 138 139 140

Dm7 G7(b9) Em7 E<sub>b</sub>m7

Dm7 G7(b9) Em7 E<sub>b</sub>m7

*ad lib*

141 142 143 144

Dm7 G7(b9) C C#dim

Dm7 G7(b9) C C#dim

*ad lib*

145 146 147 148

Dm7 G7(b9) Em7 Ebm7

Dm7 G7(b9) Em7 Ebm7

*ad lib*

149 150 151 152

Dm7 G7(b9) C

Dm7 G7(b9) C

*ad lib*

153 154 155 156

B<sub>b</sub>m7 A<sub>b</sub>7 A<sub>b</sub>maj7 A<sub>b</sub>6 Fm6

B<sub>b</sub>m7 A<sub>b</sub>7 A<sub>b</sub>maj7 A<sub>b</sub>6 Fm6

*ad lib*

157 158 159 160

Chords: Dm7(9), G7(b9), C, C#dim

ad lib

161 162 163 164

Chords: Dm7, G7(b9), Em7, Ebm7

ad lib

165 166 167 168

Dm7 G7(♭9) C C#dim

Dm7 G7(♭9) C C#dim

*ad lib*

169 170 171 172 173 174 175 176

*Violin Solo*

Dm7 G7(♭9) Em7 E♭m7 Dm7 G7 C C#dim

Dm7 G7(♭9) Em7 E♭m7 Dm7 G7 C C#dim

Dm7 G7(♭9) Em7 E♭m7 Dm7 G7 C C#dim

*ad lib*

177 178 179 180 181 182 183 184

*Trombone Solo*

Dm7 G7(b9) Em7 E<sub>b</sub>m7 Dm7 G7 C

Dm7 G7(b9) Em7 E<sub>b</sub>m7 Dm7 G7 C

Dm7 G7(b9) Em7 E<sub>b</sub>m7 Dm7 G7 C

*ad lib*

185 186 187 188 189 190 191 192

B<sub>b</sub>m7 A<sub>b</sub>7 A<sub>b</sub>maj7 A<sub>b</sub>6 Dm7 G7(b9) C C<sup>#</sup>dim

B<sub>b</sub>m7 A<sub>b</sub>7 A<sub>b</sub>maj7 A<sub>b</sub>6 Dm7 G7(b9) C C<sup>#</sup>dim

B<sub>b</sub>m7 A<sub>b</sub>7 A<sub>b</sub>maj7 A<sub>b</sub>6 Dm7 G7(b9) C C<sup>#</sup>dim

*ad lib*

Musical score for measures 193-196. The score consists of five staves. The top staff is the vocal line. The second staff is the piano accompaniment, with chords labeled  $Dm7$ ,  $G7(b9)$ ,  $Em7$ , and  $D+11(b9)$ . The third staff is the bass line. The fourth staff is the drum part, with the instruction *ad lib* written above it. The fifth staff is the guitar part, with 'x' marks indicating fretted notes.

Coda

Musical score for measures 197-199, labeled as a Coda. The score consists of five staves. The top staff is the vocal line, with measures 197, 198, and 199 marked. The second staff is the piano accompaniment, with chords labeled  $Dm7$ ,  $Fm6$ ,  $C6$ , and  $C+11$ . The third staff is the bass line. The fourth staff is the drum part, with the instruction *cym (or gong)* written above it. The fifth staff is the guitar part, with 'x' marks indicating fretted notes.





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A *Southern Voices* publication

ISBN 1 876463 11 2